

United States Department of the Interior
National Park Service
National Register of Historic Places
Registration Form

SENT TO D.C.

4-25-08

This form is for use in nominating or requesting determination for individual properties and districts. See instruction in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name(s) Epworth Methodist Episcopal Church (1889-1948)

other names/site number Epworth United Methodist Church (1968-present); Epworth Methodist Church (1948-1968)

2. Location

street & number 5253 N. Kenmore Avenue [N/A] not for publication

city or town Chicago [N/A] vicinity

state Illinois code IL county Cook code zip code 60640

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [x] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property [x] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide [x] locally. ([] See continuation sheet for additional comments.)

Signature of certifying official/Title

State Historic Preservation Officer

Date 4-24-08

State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

- [] entered in the National Register
[] See continuation sheet.
[] determined eligible for the National Register
[] See continuation sheet.
[] determined not eligible for the National Register.
[] removed from the National Register
[] See continuation sheet.
[] other, explain
[] See continuation sheet.

Signature lines for the Keeper and Date of Action.

Epworth United Methodist Church
Name of Property

Cook County, Illinois
County/State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not count previously listed resources.)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>1</u>	<u>0</u>	objects
<u>2</u>	<u>0</u>	Total

Name of related multiple property listing.

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register.

0

6. Function or Use

Historic Function

(Enter categories from instructions)

Religious/Religious facility

Current Functions

(Enter categories from instructions)

Religious/Religious facility

7. Description

Architectural Classification

(Enter categories from instructions)

Richardsonian Romanesque

Materials

(Enter categories from instructions)

foundation	<u>Limestone/reinforced concrete</u>
walls	<u>Large field stones, concrete</u>
roof	<u>Asphalt shingles</u>
other	<u>Joliet limestone, stained and leaded glass windows</u>

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

-SEE CONTINUATION SHEET

Epworth United Methodist Church
Name of Property

Cook County, IL
County/State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.) SEE CONTINUATION SHEET

Areas of Significance

(Enter categories from instructions)

Architecture

Periods of Significance

1890-91; 1930

Significant Dates

1890-91; 1930 (addition)

Significant Person(s)

(Complete if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Frederick B. Townsend,

Frederick J. Thielbar & John R. Fugard

9. Major Bibliographical References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey

- recorded by Historic American Engineering Record

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- X Other

Name of repository:

Epworth United Methodist Church archives

Epworth United Methodist Church
Name of Property

Cook County, IL
County/State

10. Geographical Data

Acreage of Property Less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1. 16 445300 4646660 (NAD27)
 Zone Easting Northing

2. Zone Easting Northing

3. Zone Easting Northing

4. Zone Easting Northing

[] See continuation sheet

Verbal Boundary Description

Lots 22, 23, & 24 in block 12 in John Lewis Cochran's Subdivision
W 1/2 of NE 1/4 of Sec 8, T 40, NR 14
E of the 3rd P. M. in Cook County, Illinois

Boundary Justification

The property includes the entire parcel historically associated with the church.

11. Form Prepared By

name/title Carla Bruni

organization N/A date September 20, 2007

street & number 5545 N. Glenwood Ave. Apt. 3 telephone 847-401-3587

city or town Chicago state IL zip code 60640

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name The Illinois Northern Conference of the United Methodist Church

street & number 77 W. Washington Street, Ste 1820 telephone _____

city or town Chicago state IL zip code 60602

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DESCRIPTION

The Richardsonian Romanesque-style Epworth United Methodist Church is located at 5253 N. Kenmore Avenue, the northeast corner of Berwyn and Kenmore Avenues in Chicago's Edgewater community. The original building was completed in 1891 and consisted of the Sanctuary, Sunday School rooms, and three towers; the largest of the three towers is situated at the northwest corner of the building.¹ The foot print of the building created a T-shape.² A large addition was added in 1930 that includes a chapel, gymnasium, parlors, offices, and a basement; this addition created the current L-shaped footprint.³ The exterior walls are clad with large, brown, rusticated boulders, which were floated down from Wisconsin and brought to a slip that was created on Berwyn Ave.⁴ The deep brown-red color gives the church a robust Romanesque appearance, and the boulders were shipped down Lake Michigan from Wisconsin to a slip on Berwyn Avenue.⁵ Courses and sills around the building are made of Joliet limestone, and much of the 1930 addition to the church is also faced with matching boulders, pigment-dyed concrete, and brick. The cross-gabled roof that tops the sanctuary is covered in asphalt tiles; the additional foyers have flat bituminous membrane roofs framed by concrete parapets, and the 'Community House' having a gambrel roof. Overall the building materials have excellent integrity.

The primary façade faces west onto Kenmore Avenue, and at present, the surrounding area consists of a few buildings from the early 20th century, such as the house located adjacent to the church. Most surrounding structures are apartment buildings or newly built condominiums. The church is on a large plot of land and set back from both Berwyn and Kenmore Avenues, allowing for grassy parkways along both street elevations. The land for the church was donated by John Lewis Cochran, who founded Edgewater in 1886. When the cornerstone for the sanctuary was dedicated in 1890, this portion of Edgewater was still referred to as "wild woods in a forest primeval with not a house anywhere in sight."⁶ The original architect, Frederick B. Townsend, was one of the

¹ "Historical Review of Epworth Methodist Episcopal Church," *The Epworth: Official Magazine of the Epworth Methodist Episcopal Church*, Feb. 1931: p. 1.

² *Plat map. Plat A., page 3 Section 8-40-14, Chicago Guarantee Survey Co., Order # 2910017, 9 OCT 1929, Epworth Archives*

³ Interview and tour of church with Bruce Greene, Epworth Historian. A detailed account of the work done by Thielbar and Fugard also exists per their specifications of general work to be done on the church building.

⁴ "Thousands Fill Church's Quiet Prairie of 1890: Epworth Prepares to Build Annex," *Chicago Daily Tribune*. 24 Nov. 1929: p. 11.

⁵ http://www.uwm.edu/Dept/Geosciences/Urban_Geology/stones.html (accessed Nov. 15, 2006)

⁶ "Historical Review of Epworth Methodist Episcopal Church," p. 7.

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earliest parishioners of the congregation and donated his services to build the first Methodist church in Edgewater.⁷ The 1930 recessed wing addition was added during a population boom in Edgewater in the 1920s, and the renowned architectural firm of Theilbar and Fugard were commissioned to do the work. It appears that the architects' intention was to blend some aspects of their design with aspects of the original edifice through a use of Romanesque Revival detailing, and by incorporating materials from the original southern wall on the Community House facade.

Other Resources Within Property

This nomination includes the Barnes Memorial Organ as a significant object that should be included as part of the landmark status. The organ is discussed in detail in Section 7, Page 12.

Façade (West Elevation)

The main entrance into the sanctuary is located at the western elevation of the building, which faces out onto Kenmore Ave. Concrete steps with a metal center rail lead upward to a decorative cast concrete portico with two arched openings that provide access to the sanctuary. The archivolts above the doors are topped with a zigzag-patterned moulding and are framed by engaged, segmented columns with palmette and fleur d'lis capitals. The exterior "stonework" surrounding the doorways is flat and laid in a flagstone pattern, and is made of pigment-dyed concrete. This entrance has two sets of large, dark stained, red oak doors from the 1930 addition, with original brass hardware containing trefoil and fleur d'lis patterns. Two gargoyle sculptures sit at the top of the concrete section of entryway, one at the right corner and one at the left. A concrete relief panel between them reads "Epworth Methodist Church" in a Gothic font. Above the entryway, a recessed portion of the façade reaches up to the gabled roof and shows a shortened limestone arch surround made of rusticated limestone and infilled with stained glass. The dark brown fieldstones on either side of the entryway are rough and uncoursed with rubble garrets between the larger stones, though the stones are shaved to a flatter surface under the gable

⁷ "Historical Review of Epworth Methodist Episcopal Church," p. 1.

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above the entranceway. This shaving down of stones is found elsewhere on the upper portion of the church's exterior—an effect that is part of the original design of the building.

To the left, northwest corner of the building is a large, square tower clad with rough, uncoursed fieldstones. The varying heights of the towers emphasize the asymmetrical shape of the church. There is a wood, hopper basement window facing westward and above it a limestone belt course that wraps around both sides of the tower. The original limestone cornerstone is located just above this belt course, and the Gothic font reads "Epworth M. E. Church 1890," as the congregation was originally the Epworth Methodist Episcopal Church.⁸ The first floor level of the tower has a narrow, deeply recessed six-pane fixed window and a fanlight with a limestone sill and belt course running above it. This basement and first story window pattern is repeated on the north side of the tower, which faces Berwyn Ave. Three large, circular windows—about half way up the tower—face north, south, and east, and are dressed with limestone. These windows have been covered over with board and baton. The roof of the tower is pyramidal, topped with a finial, and covered with asphalt shingles. Beneath the eaves are stone brackets and a clover pattern design. The same clover pattern, along with other organic patterns, is seen in the iron balcony rails that adorn the openings of the tower. A smaller, engaged cylindrical tower is attached to the northeast corner of the larger tower, and topped with a conical roof. The limestone belt courses that wrap around the large, square tower continue and surround this smaller tower. At the top of the cylindrical tower, just under a curved limestone belt course, a small, recessed double hung wood sash window with a limestone sill faces southwest. Two more identical windows are found on this tower: one sits above a center belt course and faces northwest, the other is on the first floor level and faces northeast.

South Elevation

The southern Berwyn Avenue elevation has four bays, and is partially obscured by a large house that sits just to the south of the sanctuary building. At the western end of this elevation is the engaged octagonal tower. To the left of the tower are metal casements with stained glass, pigment-dyed concrete sills and surround, and pigment dyed concrete courses. Below the window is a set of concrete steps leading down to a basement

⁸ Document from Edward J. Kaindl, Recorder of Cook County. Gerial K. Flack, the original pastor, signed a document presenting Epworth Methodist Episcopal Church as an official congregation.

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entrance. The course that wraps around the tower is actually limestone, and this limestone course continues until it runs into a matching, pigmented concrete course that subtly indicates where the 1930 addition begins along the south side of the church. To the right of the octagonal tower is a narrow bay with another fixed casement with stained glass and limestone sills. The remaining three bays are identical, with pairs of recessed, fixed, rectangular stained glass windows and stone transoms. Decorative bulls-eye wood moulding tops the transom windows. A single, sloping limestone sill rests below each pair of larger windows. The three larger bays are separated by flared field stone buttresses, which extend outward at the base to create a triangular, sloping effect. Between the wide feet of these buttresses is about a five-foot drop below grade, which exposes wide steel and glass basement windows. Each of the three identical bays have exposed basement window areas, which are guarded by a thick metal safety rail. The roof of this part of the elevation is covered in asphalt shingles; four gabled, Gothic dormers with simple trefoil verge board project from the sloping roof.

North Elevation

The northern elevation has a layout similar to the southern elevation. At the western end of this elevation is the large, square tower at the corner of Berwyn and Kenmore Avenues. At the far east side of the elevation is a small, raised entrance with pigment-dyed concrete steps and door surround, which leads to a room at the back of the sanctuary. This part of the building, which extends outward approximately 10 feet, has two distinct but identical bays, each with a group of three connected, rectangular stained glass panes that are topped by three stone transoms. The mullions are made of Joliet limestone, and a limestone belt course runs above the windows on each of these projecting bays with engaged finials in the courses where they intersect with the bays. A gabled roof with verge board tops this projected section of the elevation, and two tall, metal casement windows framed with pigment-dyed concrete and topped by a limestone arch sit in the gable. The four bays in the center of this elevation are identical: each has a pair of recessed, fixed, rectangular stained glass windows with stained glass transom windows above. This section of the building has the same layout and detailing as the windows on the southern elevation, from the decorative bulls-eye moulding and sloping sills to the flared buttresses that separate each bay. The same wide steel and glass basement windows are also seen on this elevation. The roof of this part of the elevation is covered in asphalt shingles and four gabled, Gothic dormers with simple trefoil verge board project from the sloping roof. Copper gutters line the roof, and a limestone belt course runs between the basement

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and first floor windows.

Recessed West Elevation (Addition)

This recessed west elevation is the only part of the building that has three stories and a gambrel roofline. Although rusticated boulders are used to separate each of the four bays, this elevation has a strong, vertical appearance and the window bays are made up primarily of decorative concrete, unlike the other elevations. The bottom two feet of the elevation is clad with squared random stones that have been shaved down and are a lighter color than the boulders above them. This 1930 addition to the church faces Kenmore Avenue, but is barely visible from the street due to the neighboring house that sits in front of it. The leftmost (northern) bay projects a few feet forward of the rest of the façade, and contains an additional entrance to the social center of the church; this entrance has a set of large, red oak doors which match the main entrance doors including hardware, and is topped by a layered concrete arch and concrete stonework in a flagstone pattern. To the lower right of the doors is the addition's cornerstone, which reads "Epworth Church 1930" in a Gothic font similar to that found on the 1890 cornerstone. The same gargoyles that guard the primary entrance to the church are also found above this entrance, and between them is a concrete plaque that reads "Community House." This projected bay extends upward having a setback of approximately two feet over the entrance with a pigment-dyed concrete parapet with and a flat bituminous membrane roof. Above the third floor roofline are two asymmetrical monolithic structures with deco-styled, geometric elements. The tower-like structure to the left has panels, is larger, and extends above the roofline, whereas the monolithic structure to the right is similar but at a lower point on the facade. These geometric tops of the "towers" are made of concrete, but the heights mirror the uneven towers at the primary sanctuary entrance of the westernmost façade. A decorative concrete balustrade tops this bay and a small clover detail, which replicates the clover detailing on the tower at the southeast corner of the building, adorns the top of the bay.

The windows along the first floor are all six-over-twelve or six-over-nine multi-pane metal casement windows. The three bays south of the Community House entrance have the following fenestration (north to south): 4, 4, 2. A smaller, raised entrance that leads to the gymnasium projects out from the southern most bay of the façade. The entryway is arched and the wooden door has been painted red similar to those at the other entrance of the building. The door is framed by flat concrete pilasters that come to a soft point above the

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doorway. A metal handrail leads up concrete steps to this entrance.

Along the second floor there are tall, narrow, multi-pane, casement windows flanked by engaged columns with engaged Ionic capitals. Above the windows are concrete lintels decorated with anthemion moulding, topped by decorative arches. These windows are identical and run along the four bays on the second floor of this elevation with the following grouping (north to south): 3, 4, 4, 3. Beneath the windows, with the exception of the windows on the Community House entrance bay, are decorative concrete panels.

Separating the second and third floors is a cornice with dental moulding. The top floor is distinct from the first and second floors in that it is clad with shaved, flattened field stones and the large, rusticated pilasters that separate the bays on the first and second floor do not extend upward to the third floor. The window grouping on the third floor is: 2, 2, 2, 1, and the windows are recessed, rectangular, twelve-pane metal casement windows. Copper gutters are attached to the top of the flat roof.

Interior Description of Sanctuary

The primary entrance to the sanctuary is through the 1930 foyer (narthex) addition, located at the western end of the sanctuary building. It has a gothic arched ceiling with three metal single light pendant chandeliers with rosette reliefs on all four sides. The globes match the globes of the pendants in the sanctuary, but are currently removed from the fixtures and being stored elsewhere in the building. The interior of the narthex includes a double metal casement with fixed stained glass transom containing a light count for each transom being two over two and the lower casement being two over three. At the north end of the foyer is a double Gothic-arched niche with a center decorative plaster corbel. At the south end, two sets of red oak doors (also from 1930) lead outside to the Kenmore Avenue side of the building, and two sets of glass-paned doors lead into the sanctuary. The floors are of quarried slate, varying colors of mostly blue and grey but with some veins of orange and brown running through them. Once you enter the sanctuary, the wall above these doors boasts a large, semi-circular stained glass window that is original to the 1890 structure. This window is attributed to renowned stained glass artists Healy and Millet, and is one of the largest and best intact examples of Victorian stained glass in the city.⁹ Past these doors is a large, red oak stationary screen that acts as a second Narthex, shielding the sanctuary from the

⁹ Bruce Greene met with William Hinchliff, Art Institute architectural tour guide, and discussed the stained glass. Mr. Hinchliff attributes this work to Healey and Millet.

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distraction of people coming in and out of the doors.

The sanctuary has a rectangular Nave with a gabled ceiling and four exposed oak arch-braced trusses running from north to south. Centrally arranged red oak pews are separated from side pews by two side aisles. The pews have Gothic arches and a carved quatrefoil motif with a bottom foil that elongates and extends to the floor. This pattern is picked up again in the sanctuary's trusses. All of the woodwork in the sanctuary is fumed and stained the same dark brown color while the pews are a lighter red oak color. The floors are covered with linoleum and the aisles are carpeted.

On both the north and south walls are four double-paned, fixed, stained glass windows with transoms. One of these windows is original, and they all display a similar pattern with an 8-over-24 pane count and small blue or red diamond stained glass elements at each intersecting pane. The ceiling and walls are covered in plaster that is believed to be approximately 90% original¹⁰. The clerestory consists of four triangular, recessed, stained glass dormer windows on each side of the gabled ceiling, one of which still has the original glass. Hanging from the recessed peak of each dormer (for a total of eight) is a five-lamp, pendant-style chandelier with elongated, opaque globes that point downward. The metal pendants that hold the globes contain rosette reliefs on all four sides and are suspended from the ceiling by chains, which pick up on the medieval look of the exterior stonework. Two additional, matching pendants hang in the chancel. At the bottom of each truss is a sconce, attached to the wall by a decorative metal plate with organic details. The globes on these sconces echo the opaque, elongated globes of the pendant chandeliers. Some of the globes have been replaced over the years, but many originals remain and maintain the overall intended effect. Relatively new ceiling fans are suspended from the north and south ends of the three easternmost trusses.

An oak wainscot runs along the north and south walls of the sanctuary, back to the western screens in front of the narthex, and east to the chancel. The millwork mimics the moulding around the screens and reredos but is slightly less detailed, and the rail is broken down into framed, segmented panels that continue the rhythm of the other millwork.

At the east end of the sanctuary, stairs lead to an elevated chancel with two separate levels. The first level is a single step above the main floor, where the Communion rail is located, surrounding the chancel and allowing entrance only at the north and south ends near the reredos. The Communion rail is made of red oak and has

¹⁰ Bruce Greene interview

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panels separated by groups of carved balustrades that mirror the balustrades on the reredos. The second step has the original Epworth pulpit and three connected wooden chairs with decorative panels from the 1930 addition. These are located directly in front of the reredos, which has carved patterns and dentals that match the screens at the other end of the sanctuary. A raised apse behind the reredos contains the choir loft and the main console for the Barnes Memorial Organ. On the north side of the apse is a non-descript material mesh screen that the choir division of the organ speaks through. The apse originally contained an organ with exposed pipes, which was removed before the renovation. At either side of the chancel are panel doors with flattened gothic arches that once led to Sunday school rooms. Currently, the north (left) door opens up to a stairwell that leads to offices, the choir loft and a chapel while the south (right) door leads to the Community House addition.

Above the apse is an intricate, bone-colored, arched molding of grapes, leaves, and vines; topped by a large, curvilinear, Gothic-style decorative wooden panel that reaches upward to the peaked ceiling. This panel, backed with mesh, acts as a screen for the great and swell divisions of the Barnes Memorial Organ, which are accessible through a trap door in the northern stairwell. At the northeast portion of the second floor is an office which was originally used as a school room.

Parlors

The Community House entrance leads into a north and south parlor, which were added with the 1930 addition. Just west of these parlors is a hallway and a grouping of rooms that are currently used as offices. The parlors themselves are separated by red oak panel folding doors and exposed concrete beams with a natural wood grain appearance run along the ceilings. The walls are covered in plaster and there are groupings of center-fixed, two-over-five metal casements with two-over-two transoms along the east walls of the parlors—three sets in the north parlor, two sets in the south parlor. The floors are covered with 6" x 6" tan and brown tile. The south parlor boasts an course, unglazed, deep red brick fireplace topped with a red oak mantel with peaked panels and double-grooved moulding. The south wall has a door that leads to a kitchenette and meeting room. There is a piano in the parlor that can be seen in the exact same position in a photograph from 1930.

Chapel

The Robert Cree Memorial Chapel can be entered through a door at the southwestern end of the

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sanctuary, or through its main entrance through a door at the north end of the northern parlor. The chapel was dedicated to Robert Cree, a member of the church who died shortly after his conversion in 1929. Like the parlors, the chapel has decorative concrete beams with a wood grain appearance running along its ceiling. These beams, however, are hand painted with reds, greens and golds in varying geometric designs. The paint is slightly faded but still remarkably clear and bright despite having clung to the beams for close to 80 years. There are two molded plaster trusses in the chapel with flattened Gothic arches and keystones at the center.

The walls are plastered and three sets of deeply recessed, stained glass casements with fixed transoms (in groups of three for a total of nine) are found on the east wall, which have pigment-dyed concrete surrounds. The transoms are two-over-three and metal casements are three-over-three; both consist of a mixture of original and replaced glass panels. There are two metal exit doors made to look like wood doors, one on the northeast side of the chapel and one on the northwest side. These doors are slightly recessed and topped by flattened Gothic arches. Metal chandeliers are attached to the walls—two on the east wall, two on the west wall—and contain five lights each, stepping upward to a central light. Like the pendant chandeliers in the sanctuary, there are repeating trefoil designs and rosettes repeating at the base of the chandeliers.

The chapel has a central north-to-south nave and the pews are red oak (22 in total) with flat heads and routed edges, and various geometric Gothic designs are carved into the side of the pews. The floor is comprised of blue and grey slate tiles arranged in a flagstone pattern.

There is a single-step chancel at the north end of the chapel, crowned by a flattened Gothic arch with ornate organic fleur d'lis, pineapples and grapes. The slate floor continues up the step and paneled wainscoting runs around the chancel. In a niche and topped by a grape leaf and vine-patterned arch are three built-in chairs similar to those found in the sanctuary, although these have their original upholstery unlike the sanctuary chairs. Above the chairs is a plaster tablet that reads "I am come that they might have life, and that they might have it more abundantly! —John 10:10." The portable altar is also original and made of red oak. It has a carved band across it that reads, "This Do In Remembrance of Me," along with egg and dart moulding along the top and side insert panels, and decorative brackets atop pilasters. There are exposed wood beams above the altar with stenciled screens that allow the organ music to fill the chapel. The pulpit is octagonal with panels and floral medallions surrounded by grapes and vine leaves. An organ sits at the west side of the chancel and behind a wainscot partition sits an original bench with original upholstery.

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Gymnasium

The 1930 addition also included a full court gymnasium, located at the southeast end of the church building. There is also a stage at the north end of the gym and a balcony with seating on the west side.

Integrity of the Building (Exterior)

This building has excellent exterior integrity in terms of its design and original cladding materials. The original 1890 building exterior has essentially maintained its appearance, with the exception of the recessed wing that was added in 1930 along with the alterations made to the sanctuary entrance at that time. There were originally two smaller entrances into the sanctuary, one on the south side of the large, square tower and one on the southwest side of the small, octagonal tower at the southwest end of the façade. A band of fixed casement windows, which were similar in nature to those still in the Sanctuary, were located where the current main entrance is. The entrances on the square and octagonal towers were removed and covered in reused boulders during the 1930 renovation.

Most of the sanctuary windows were replaced in 1990 due to their condition, although two windows with their original glass remain, one of which is a dormer.¹¹ The semi-circular Healy and Millet window at the west end of the Sanctuary is original to the building and in its original state. The first floor church office, located in the back, northeastern portion of the original building, facing out onto Kenmore Avenue has its original windows, as does the tower room (currently being used as the Sacristy), and the rest of the windows on the northwest corner of the building are also original. The circular windows of the tower are now covered over with board and baton, but the original geometric tracery is still visible from the inside of the tower (though damaged and missing much of the glass), exposing a quatrefoil design. All other windows are from the 1930 expansion. On the northern elevation, one window was moved from west to east. It is shown in the blueprints and a shadow can be seen on the exterior of the north wall. The original stone surfaced asphalt and felt shingles (specifically, Winthrop tapered asphalt shingles) from both the original 1891 building and the 1930 addition were replaced in

¹¹ Bruce Greene interview

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the early 1990s with the current asphalt shingles.¹²

Other exterior alterations from the 1930 addition and renovation include: cement walks around building; concrete trim around entrance, windows, spandrels, copings, etc.; copper gutters and downspouts.¹³ A new ventilation system was added to the church, as well as a heating system, electric light and power wiring.¹⁴

Integrity of the Interior (Sanctuary)

It is believed that the sanctuary has its original floors, although no documentation has been found to confirm this. Much of it is covered in carpeting now. The original pews – American Desk and Seat Company, plan #1066¹⁵ – were removed during the Sanctuary renovation in 1929, and unfortunately there are no records as to what happened to them.¹⁶ Current pews are from the 1930 renovation and addition.

The front portion of the Chancel was altered during the expansion. Originally there were Sunday school rooms behind the Chancel. Currently the north (left) door leads to offices, the 1930 chapel addition, and the choir loft. The south (right) door leads to the Community House, which was also added in 1930. According to the church historian, approximately 90% of the plaster is original to the 1890 building.¹⁷

The trusses are believed to be original to the 1890 sanctuary, as they were not removed during the 1930 renovation. An organ screen made of the same material as the trusses was added in 1930 and stained to match.¹⁸ Of the original doors, only two remain and are found on either end of the circular stairs in the tower – from the Sacristy up to the room where the circular windows are located. These doors match what is in the c. 1900 picture of the chancel. The upper door has its original hardware.¹⁹ Panels in the chancel ceiling were coated in aluminum

¹² Bruce Greene interview

¹³ “Specifications for Alterations and Additions to the Epworth Methodist Episcopal Church: General Work.” Theilbar and Fugard, Architects. Chicago, IL. Comm. No. 656. October, 1929.

¹⁴ “Specifications for Alterations and Additions to the Epworth Methodist Episcopal Church:” Summaries from the *Electric Wiring Specifications* and *Specifications for Heating* descriptions. Theilbar and Fugard, Architects. Chicago, IL. Comm. No. 656. October, 1929.

¹⁵ *Board Minutes 6 APR 1891, p 42, Epworth Official Board Minutes 2 March 1891 – 01 OCT 1923, Epworth Archives*

¹⁶ Bruce Greene interview. Unfortunately, no committee notes survive from the late 1920’s, so if there were any plans to donate the pews or use them elsewhere, no record remains.

¹⁷ Bruce Greene interview

¹⁸ “Specifications for Alterations and Additions to the Epworth Methodist Episcopal Church: General Work.”

¹⁹ Bruce Green interview. Photograph of original chancel attached.

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leaf and stenciled.²⁰

The original organ was installed about 1892, removed and replaced during the renovation. The cabinetry was unique, however—the Organ Historical Society’s Midwest-Chicago chapter has not been able to identify the maker. The Barnes Memorial organ has been a proud feature of Epworth since William H. Barnes and family donated it in 1930.

Integrity of Interior (Parlors and Chapel)

The north and south parlors have maintained their integrity in terms of retaining the original woodwork, fireplace, windows and overall function of space. The ceiling beams have been painted over, but the faux wood grain is still visible in the concrete beams and they could be repainted to closer represent the original intent of Thielbar and Fugard.

The Chapel has changed little since 1930 and maintains its original pews, windows, plaster walls, hand-painted ceiling beams, slate tiles, organ screens, pulpit, altar and furniture. The decorative plasterwork and molded trusses have also held up extremely well.

The Barnes Memorial Organ

Extensive research has been done on the organ by Bruce Green, and can be found on Epworth’s website.²¹ The following description is an excerpt from the site:

“The organ was built in 1930 by the M. P. Moller Organ Company of Hagerstown, Maryland, as their opus 5881. The contract is dated 23 July 1930, and signed by its donors, William H. Barnes, Harold O. Barnes, and Mrs. Nettie A. Barnes. It was given as a memorial to their father and husband, Charles Osborn Barnes, who was a trustee of Epworth until his death in 10 December 1915. The instrument was dedicated on Sunday, 15 February 1931.

“Dr. Barnes was well known authority and designed of several hundred pipe organs during his lifetime.

²⁰ “Specifications for Alterations and Additions to the Epworth Methodist Episcopal Church: General Work.”

²¹ http://www.epworthchicago.org/enter/au_history_organ.htm. Text on the Barnes Memorial Organ was pulled directly from website with permission from Bruce Green, author. (Accessed Sept. 18, 2006)

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Many of these instruments were composite organs meaning that used previously existing organ part to create new instruments. He was also a noted and respected author on American pipe organ building from the 1930's with *The Contemporary American Organ* and *Two Centuries of American Organ Building* being printed numerous times.

“The instrument has an interesting arrangement as there are two consoles associated with it. The first console is located in the Sanctuary and has three manuals with draw knobs. All of the pipes are enclosed in three separate chambers with the pedal organ being divided amongst the three chambers. The second console is located in the Cree Memorial Chapel. It has two manuals with stop tongues and draws from the Choir chamber of the instrument. Other unique features are that all three chambers: Great, Swell, and Choir, are completely enclosed and the usage of a Daiphone.

“In June of 2002, the Organ Historical Society held its national convention Chicago, where Epworth was featured. Epworth also hosted the closing recital for the Chicago-Midwest Chapter of the Organ Historical Society's convention in April 2005. During the ceremony, historical citation # 327 was issued to the Epworth congregation for the organ. With the citation, it is noted that the instrument will join with distinction eight organs in the city of Chicago and only three other instruments built by the Moeller Organ Company in the North America.”

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SIGNIFICANCE

Statement of Significance

Epworth United Methodist Church, located at 5253 N. Kenmore Avenue, is eligible for listing in the National Register of Historic Places under Criterion C for architecture. This romantic, set-back, corner structure creates both a striking and peaceful landscape for local residents and provides a momentary escape from the new construction continually creeping into the neighborhood. Not only is it a unique example of Richardsonian Romanesque architecture in Chicago, it is also the oldest standing church building in the Edgewater community. The land for the church was donated in the late 1880s by Edgewater's founder, John Lewis Cochran²², and designed by one of the congregation's first parishioners, Frederick B. Townsend.

After a population boom in the 1920s, the Church expanded its facilities and hired renowned architects Thielbar and Fugard to add a southern wing onto the building. The tasteful addition is set back from the original structure and does not hinder the Romanesque Revival features of the sanctuary building.

History and Significance of Epworth United Methodist Church

Parishioners of Epworth Methodist Episcopal Church originally worshipped at the home of L.T.M. Slocum on Goodwin Avenue in Argyle Park 2238 Kenmore Avenue, which today is located somewhere near Kenmore and Winona Avenue.²³ The entire congregation consisted of only three people—Mr. and Mrs. L.T.M. Slocum and Augustus Nelson—and its original pastor, Gerial Kinzer Flack²⁴. In one article, credit for the beginning of this congregation is given entirely to Mr. Slocum, who was originally a Superintendent of the Sunday School of Grace Methodist Episcopal Church, but who moved to what is now the Edgewater area and “was determined to draw the halo of his faith” to the area. Slocum had student theologians come preach the

²² *The Epworth: Official Magazine of the Epworth Methodist Episcopal Church*, Feb. 1931: p. 1

²³ Document from Edward J. Kaindl, Recorder of Cook County. Another mention of the original worshipping place is found in the Historical Review of Epworth Methodist Episcopal Church, “*The Epworth: Official Magazine of the Epworth Methodist Episcopal Church*, Feb. 1931: p. 1. This mentions the address as (then) being 2238 Kenmore Avenue, near Winona Avenue.

²⁴ *The Epworth: Official Magazine of the Epworth Methodist Episcopal Church*, Feb. 1931: p. 1

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Methodist faith to the Edgewater area, the last being Reverend Gerial Kinzer Flack, who established the church with Slocum in 1889.²⁵

With the help of a growing congregation, a land donation from John Lewis Cochran, and architectural services donated by Frederick B. Townsend, the edifice became a reality in 1890. Another contributor to the original building was a generous donation of one thousand dollars from the father of Mrs. L. T. M. Slocum, William Charles Goudy, a state senator who studied under a partner of Abraham Lincoln, and who kept the company of men such as Grover Cleveland. Goudy was not only one of the most prominent lawyers in the Midwest at the time, but also the President of the Lincoln Park Commission for twenty years, contributing greatly to what is now Edgewater and founding the Goudy School (now Goudy Elementary School at 5120 N. Winthrop Avenue, though the building was rebuilt in 1937).²⁶ Epworth's association with such great early Chicagoans only adds to its local historical value.

Before the early church edifices were built in the area, locals of various faiths worshipped at a community building at Bryn Mawr and Broadway called the Guild Hall. The Guild Hall was one of the first buildings in Edgewater in 1886 and also housed a grocery and various offices.²⁷ Perhaps the first building constructed solely for the purpose of worship was the Church of the Atonement, built in the Norman-Gothic style by William Prettyman and Henry Ives Cobb in 1889, just a little over a year before Epworth was constructed. Only a portion of the northern transept of the original building remains after a series of additions and alterations beginning in 1919²⁸, making Epworth United Methodist likely the oldest intact church building in Edgewater.²⁹ When Edgewater was established in 1886 it was "almost a wilderness of shrubbery and sand-dunes."³⁰ Just a few years later, when Epworth was in the process of building its church, it was actually referred to as "Slocum's Folly" by many, as there was simply nothing built in the area yet and people questioned the impassioned wisdom of L.T.M. Slocum's location choice.³¹ However, because Cochran's convinced the Chicago, Milwaukee & St.

²⁵ "A Communication from Professor Nightingale in Regard to the Epworth M. E. Church." *Lake View Record*, November 8, 1890. Letter to the Editor, page number unknown.

²⁶ Information from the Chicago Public Schools archives, 125 S. Clark Street, Chicago, IL 60603.

²⁷ Chicago's Crabgrass Communities. Collectors' Club of Chicago, Chicago, 1992: p. 136.

²⁸ AIA Guide, 1993 p. 232

²⁹ www.edgewaterhistory.org. Information about the church from a neighborhood walking tour.

³⁰ Chicago's Crabgrass Communities. Collectors' Club of Chicago, Chicago, 1992: p. 136.

³¹ *The Epworth: Official Magazine of the Epworth Methodist Episcopal Church*, Feb. 1931:, p. 1. This is also confirmed by

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Paul Railroad to open a stop on Bryn Mawr Avenue, it was only a matter of time before visitors and new residents came to Edgewater in droves.³²

Edgewater saw a population boom in the 1920s as the train lines continued to move north into the city and popular venues sprang up like the elegant Edgewater Beach Hotel (1916) and the Edgewater Beach Apartments (1929). Because of these hot spots, more and more apartment buildings went up in the area, greatly increasing the population density. Ironically, this is not at all what Cochran had intended for Edgewater.³³

During this period, Epworth's congregation grew and, in 1929, plans for an addition were underway. The congregation was fortunate to hire Theilbar and Fugard, well respected architects at the time. The Community House addition included a new gymnasium, kitchen, offices, parlors, and a chapel, as well as an interior renovation of much of the existing building. The main entrance into the sanctuary was moved and a side entrance removed, and a portion of the southeast wall of the sanctuary building was taken down so that the recessed addition could be connected. The boulders taken down were used on the addition, recycling the original fabric of the edifice.

Epworth went through several changes over the years, changing its name from Epworth Methodist Episcopal church to Epworth Methodist Church (December 6, 1948), and then again to Epworth United Methodist Church in 1968, when the denominations of the Methodist and United Evangelical Brethren merged. On October 13, 1935, the Sheridan Road United Methodist Church merged with Epworth in the wake of mounting debt caused by the Great Depression.³⁴ The 1980s were also a difficult time for Epworth, which was almost forced to close its doors but managed to remain open and is now seeing a resurgence of members.

The Richardsonian Romanesque Style

Epworth United Methodist Church is a striking example of the wave of rusticated Romanesque architecture that was popular in the 1880s. Indeed Richardson had presence and influence in Chicago with buildings such as the Glessner house, and this impact stretched to the smaller structures with lower budgets in the

the 1890-1891 Sanborn map which doesn't have a single building plotted in the area.

³² Grossman, James T. *Encyclopedia of Chicago*, Chicago: University of Chicago Press: p. 264

³³ Grossman, p. 263

³⁴ "Two Methodist Churches will Merge Today," *Chicago Tribune*, Oct. 13, 1935: p. SW1.

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area. Although the budget of the tiny Epworth congregation in 1889 was hardly that of the Glessner family's, certain features are undeniably a result of Richardson's influence, even if they do not have all of the characteristics of more high style buildings of the time.

Before Richardson, there are virtually no examples of rusticated Romanesque buildings; the number of buildings clad in river and field stones or other masonry during the 1880s is a testament to this new architectural style. Some similar, landmarked examples include the Ogunquit Memorial Library in Ogunquit, Maine and Holy Trinity Episcopal Church and Rectory in Manistee County, Michigan. While there are numerous churches and residences in Chicago in the Romanesque style, there are very few in the Richardsonian Romanesque style, especially on the north side of the city. Indeed, there are no others in Edgewater.

H.H. Richardson was born on a plantation in St. James, Louisiana on September 29, 1838. His time spent at Harvard and his travels throughout Europe inspired and influenced his work.³⁵ It is likely that his interest in architecture began during his time at Harvard, where he was surrounded by the Boston tradition of granite design, which consisted of granite block forming the basic design of the building and a minimum amount of ornamentation. Boylston Hall, with its rusticated stonework and arched windows, is a clear precedent of Richardsonian Romanesque and was constructed during Richardson's undergraduate career.³⁶ After expressing some interest in architecture, he was fortunate to be sent to the Ecole des Beaux Arts by his stepfather in 1859, and it was during his studies abroad that Richardson.

When Richardson was growing up in the 1830s and 40s, intellectuals were rallying against the ever-present Greek Revival style in hopes of a more imaginative architecture, including those in favor of Gothic and Romanesque architecture.³⁷ Studying abroad was probably quite appealing for this reason. A consequence of the anti-Greek Revival movement was an eclectic, temporary kind of architecture that swept through America, and Richardson aimed to return to a more stable and traditional masonry-based architecture as a result. The advent of cast iron and other new building materials did not interest Richardson in the least, primarily because they were

³⁵ Hitchcock, Henry Russell. *The Architecture of H. H. Richardson and His Times*. The MIT Press, Cambridge and London: p. 3.

³⁶ O'Gorman, James F. *H. H. Richardson: Architectural Forms for an American Society*. The University of Chicago Press, Chicago and London: p. 10-11.

³⁷ Hitchcock, p. 6-10

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not yet perfected and were often subject to destruction by the elements (especially by fire) —something that masonry was much less affected by.³⁸

His time spent in Europe exposed Richardson to more diverse styles of architecture, and he was particularly influenced by the Romanesque-style churches of Southern France. What eventually emerged was a Romanesque style executed in monochromatic stone with rusticated stonework and rounded arches, culminating in Richardson's 1870s masterpiece, the Trinity Church of Boston. This is often considered the true beginning of Richardsonian Romanesque architecture, which he described as a "free rendering of the French Romanesque," and his contemporaries recognized this as a turning point in Victorian design.³⁹ Richardsonian Romanesque was especially popular in the U.S. in the 1880s and 90s. This style was often used for large, public buildings, as the solid masonry was considerably more expensive to build with than the Late Victorian frame construction. Some homes and smaller buildings were built in this style in the 1890s, but these buildings, such as the Glessner House (1887) are relatively rare.⁴⁰

The traits that characterize this style are such as solid, rough-cut, monochrome or polychrome masonry, and Romanesque arches above windows, porch supports or entryways. Column capitals and wall surfaces may be decorated with various details, and windows are usually deeply recessed into the masonry wall. Towers—often two of them—are very common and are most often round, although polygonal and squared towers can also be found. Dormers are also typical and are often gabled, hipped or eyebrow.

Architect Frederick B. Townsend

Frederick B. Townsend was born in Somerville, Massachusetts on July 22, 1853, and, like Richardson, studied architecture at Harvard University. After Harvard, he continued his studies at the Lawrence Scientific School. Townsend had to cut his time there short due to the death of his father, and returned to Washington D.C. to be with his family. After about a year and a half of working as a draftsman in D.C., Townsend decided to move out West to Chicago and, in 1877, began his career in the office of L. B. Dixon, a prominent Chicago architect. Townsend became a partner in 1881 and remained there until 1884. After dissolving his partnership, Townsend

³⁸ Hitchcock, p. 12-14.

³⁹ Ochsner, Jeffrey Karl and Andersen, Dennis Alan, *Distant Corner: Seattle Architects and the Legacy of H. H. Richardson*. University of Washington Press, Canada, 2003: p. 92

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opened his own office at the corner of LaSalle and Madison Streets.⁴¹

During the mid 1880s, Townsend focused mostly on high-style residential design but did work on some religious structures as well. His work in Chicago includes the partial reconstruction of the Scottish Rite Cathedral in Washington Square Park (Formerly the Unity Church, 1882-1886), Epworth Methodist Episcopal Church (1890), five houses on South Avers Avenue in the North Lawndale area (1893-1894), the Nathan Manasse house in Kenwood (1892), and another single family home at 3517 S. Calumet Ave. in the Douglass neighborhood (1889). Many other single family homes that Townsend designed are no longer standing, though his South Avers Avenue homes are listed on the National Register of Historic Places. Townsend donated his services as architect to the Epworth Methodist Episcopal church, where as he was a member of the congregation. Townsend clearly favored the then-popular Richardsonian Romanesque style of architecture, but his design for Epworth is especially striking due to his use of uncut masonry with no courses. Epworth United Methodist Church is a rare, and wonderfully in tact example of Townsend's work, and likely the largest Townsend structure remaining.

Thielbar and Fugard, 1930 Addition Architects

Frederick J. Thielbar was a Chicago architect for forty-nine years before his death in 1941. He began his architectural career with Holabird and Roche, and rose to junior partner before leaving the firm in 1918. For the next seven years, he had a private practice, then partnered with John R. Fugard in 1925 to create the firm of which he was a member until his death. An active Methodist, Thielbar acted as architect to several Methodist churches around Chicago, including the Des Plaines Methodist Campground buildings, Chicago Temple and the addition and renovation of Epworth United Methodist Church. Thielbar was a trustee of Northwestern University, the Chicago Temple, Methodist Old People's home and the Goodwill industries, as well as a member of several architectural associations.⁴²

John R. Fugard had a large impact on Chicago architecture through his work as President of the Illinois Society of Architects and the metropolitan Housing Council.⁴³ He was also the Chairman of the Chicago Housing authority, and is known for founding the council on "urban renewal" under the Daley administration in the

⁴⁰ McAlester, Virginia and Lee, *A Field Guide to American Houses*. Alfred A. Knopf, Inc, New York, 2004: p. 301-302.

⁴¹ Andreas, A.T. *History of Chicago*, Vol. III. Chicago: A.T. Andreas and Company, 1975.

⁴² F.J. Thielbar obituary, *Chicago Tribune*, Nov. 16, 1941: p. 16

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1950's.⁴⁴

He is perhaps most well known for his time with partner Frederick J. Thielbar, but continued to work and expand the firm after Thielbar's death in 1941. While working with Thielbar, the firm designed such renowned buildings as Tribune Tower contest "Honorable Mention (1922)", the Jewelers Building (1926), the McGraw Hill Building (1929), the Trustee System Services Building (1929), the Hall of Religion for the Century of Progress World's Fair (1933), the Moody Bible Institute(1937 – 1939), and Wesley Memorial Hospital (1937 – 1941). In 1945, several partners were added and the firm became known as Fugard, Burt, and Wilkinson. Fugard died on August 17, 1968 at Wesley Memorial Hospital, where his former partner also spent his last days.⁴⁵

⁴⁴ "Renewal Plan Builds Future of City," *Chicago Tribune*, May 14, 1959: p. 23

⁴⁵ "Seek Economy Dwelling," *Chicago Tribune*, Aug. 29, 1968: p. W5

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IMAGES

"Epworth East Elevation, Pre-1930," from Epworth United Methodist Church archives. Photographer unknown, date unknown.

"Pen and Ink Study by Thielbar and Fugard," from Epworth United Methodist Church archives. From office of the architects, artist unknown, c. 1929.

All other images taken by Carla Bruni and Benjamin Roberts (2006).

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PHOTOGRAPH LOG

(Photo number, artist/photographer, date of photo, description)

EXTERIORS

- E0. Unknown, Unknown, East elevation of sanctuary before Community House addition
- E1. Ben Roberts, November 2006, East elevation of sanctuary
- E2. Carla Bruni, October 2006, Northwest elevation of sanctuary
- E3. Carla Bruni, November 2006, Southwest elevation of sanctuary and 1930 Community House
- E4. Carla Bruni, October 2006, Northeast elevation of sanctuary
- E5. Ben Roberts, October 2006, View down to Community House
- E6. Carla Bruni, October 2006, Community House entrance
- E7. Ben Roberts, October 2006, View of Community House addition, looking southwest
- E8. Ben Roberts, October 2006, Community House offices
- E9. Carla Bruni, November 2006, Eastern (rear) view of sanctuary building.
- E10. Carla Bruni, November 2006, Detail of western sanctuary entrance capitals
- E11. Carla Bruni, November 2006, View of intersection of 1890 limestone course and 1930 pigmented concrete course
- E12. Thielbar & Fugard, Unknown, Exterior pen and ink rendering of 1930 Community House addition and 1890 Sanctuary.

INTERIORS

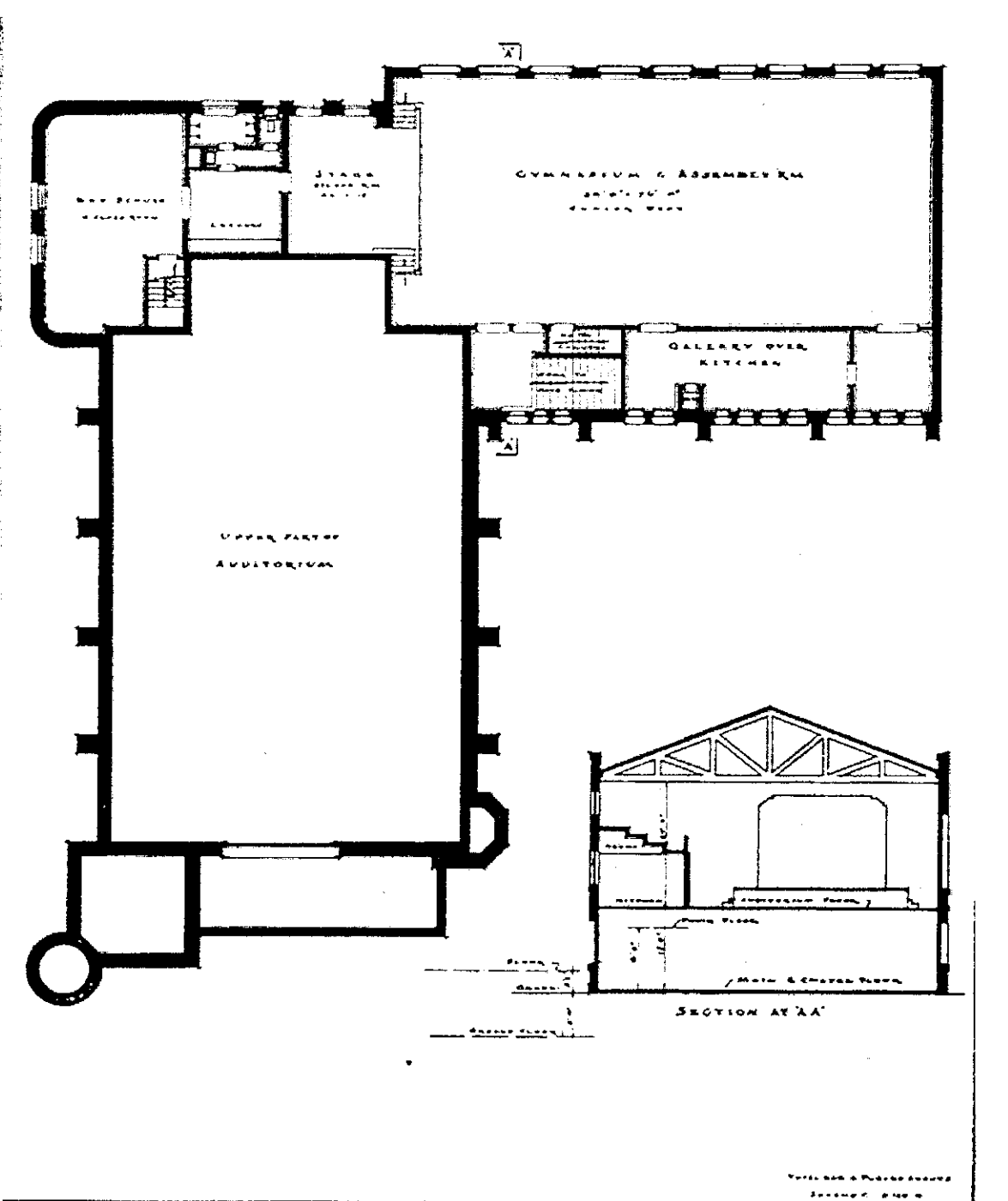
- Int1. Ben Roberts, November 2006, Sanctuary, facing east
- Int2. Ben Roberts, November 2006, Sanctuary, facing west
- Int3. Ben Roberts, November 2006, Barnes Memorial Organ
- Int4. Ben Roberts, November 2006, Portion of Barnes Memorial Organ pipes, above Sanctuary
- Int5. Ben Roberts, November 2006, Original 1890 stained glass window at east end of sanctuary, attributed to Healy and Millet
- Int6. Carla Bruni, October 2006, Original 1930 windows in sanctuary
- Int7. Carla Bruni, October 2007, Original 1890 window, offices behind sanctuary
- Int8. Ben Roberts, November 2007, Cree Memorial Chapel, facing north
- Int9. Carla Bruni, July 2007, Cree Memorial Chapel, eastern wall
- Int10. Carla Bruni, July 2007, Cree Memorial Chapel painted ceiling beams
- Int11. Carla Bruni, July 2007, Community House parlors, facing south

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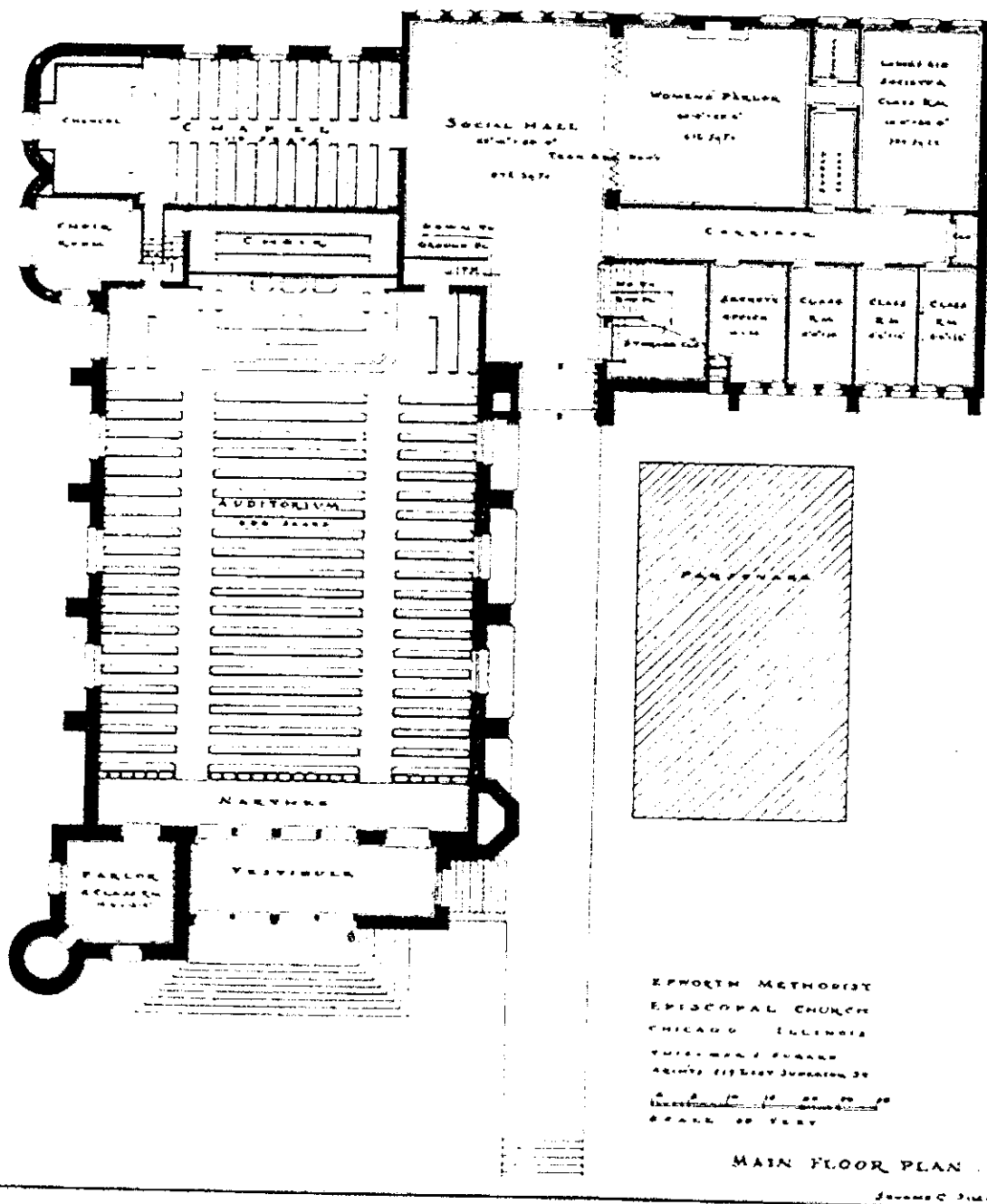


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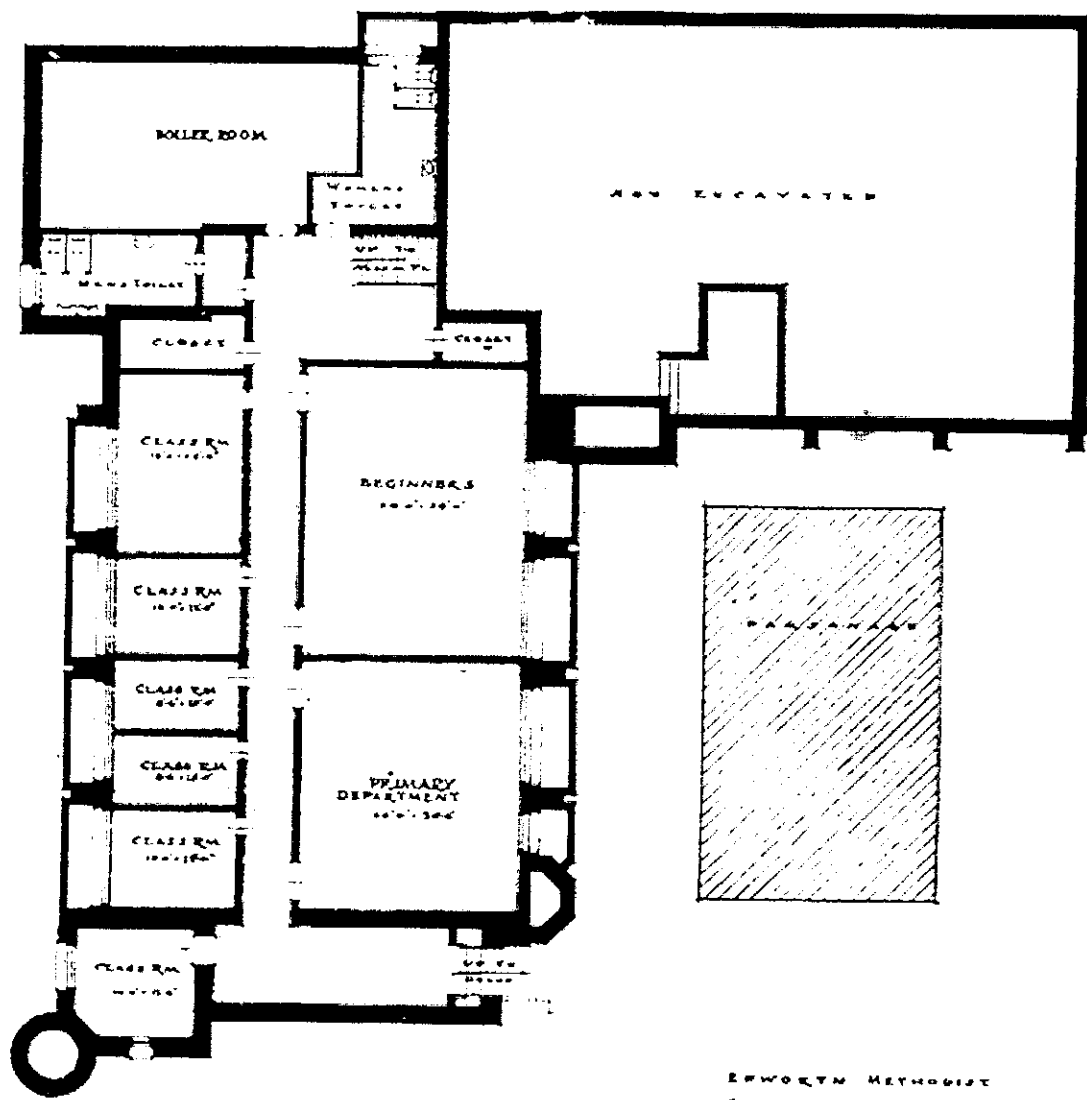


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Cook County, Illinois



EPWORTH METHODIST
EPISCOPAL CHURCH
CHICAGO, ILLINOIS
TRIALBANK & FURNACE AREAS
619 EAST SUPERIOR STREET
SCALE OF FEET

GROUND FLOOR PLAN